



ONTARIO DEPARTMENT OF EDUCATION

CURRICULUM I-15A(7)

# GRADE 7 FRENCH PROGRAM



CANADIAN RED CROSS YOUTH

85 WELLESLEY ST. E., TORONTO.

STATEMENT RE  
TEXTBOOKS FOR GRADE 7 FRENCH

The Grade 7 French program is completely oral, therefore no textbook is needed by the students. Canadian publishers are in the process of preparing materials (teacher's textbook, records, tapes and visual aids) which will complement the Grade 7 course presented here. Through memoranda, the Department of Education will announce the availability of such material as it appears.

## FRENCH PROGRAM GRADE 7

In October 1965 Memorandum C to School Inspectors was issued regarding the teaching of French to English-speaking pupils. It stated:

'Effective September 1966, French will be an optional subject in Grades 7 and 8 only, but will remain a permissive subject for all other grades in the elementary schools.'

From September 1966 it will, therefore, be the decision of the individual school board as to whether French is to be offered to the Grade 7 and 8 pupils under its jurisdiction. Where such a program is offered it is recommended that it include all pupils enrolled in the grade or grades involved, rather than a select group of such pupils. It will not, of course, be the option of individual pupils to choose or not to choose this course if it is offered by the school board.

The integration of French instruction between the elementary and secondary schools, at best a difficult task, is rendered even more difficult when only some of the pupils entering Grade 9 have had the opportunity to study French. It is recommended that there be frequent meetings of elementary and secondary school French teachers in order to provide a sequential program.

It is expected that school boards which initiate the study of French in Grade 7 in September 1966 will adopt the following course of study. The Grade 8 course of study will be available in early summer of 1966. A sequential French program, based upon this two-year course of study will be available for Grade 9 before September 1968.

It is recognized that there must be an early expansion of this two-year program, into Grades 5 and 6 as well as into the secondary school grades.

The course of study presents the approach to second-language teaching under the following headings:

- A) Aims of the French Program
- B) Principles of Methodology
- C) Procedures
- D) Course of Study (Grade 7)
  - i) List of Structures
  - ii) List of Vocabulary
  - iii) Situations
  - iv) Pronunciation
  - v) Common Errors
  - vi) Teaching Aids and Bibliography

## A) AIMS OF THE FRENCH PROGRAM

### GENERAL AIMS

#### 1. Attitude Development

- a) In Canada, where a large proportion of the population is French-speaking, and where the intermingling of the French and English-speaking peoples will increase with time, it is important that each should have knowledge of the other's language for the purpose of communication and better understanding.

A major aim of a French program, therefore, should be to foster goodwill toward, and understanding of, fellow Canadians who speak French.

- b) The effort required to communicate in French will help the student to appreciate the difficulties of children learning English as a second language.
- c) The teaching of the respective language skills when the child is psychologically and physiologically receptive should result in rewarding experiences in the language learning process and thereby promote favourable attitudes toward second language learning at higher levels.

#### 2. Linguistic Objectives

It should be the aim of a French program to develop competence in hearing (auditory discrimination), understanding, speaking, reading and writing French within the limits of the course, for the purpose of direct communication with native speakers.

#### 3. Cultural Objectives

It should be the aim of a French program to increase the pupil's awareness of the way other people live, and of the way they think and express themselves through the medium of their language.

### SPECIFIC AIMS

- a) to develop the pupil's ability to understand spoken French at a normal rate of speed within the limits of the course of study.
- b) to enable the pupil to express himself fluently with an acceptable accent and intonation within the limits of the structures and vocabulary contained in the course of study.
- c) to establish, through hearing, understanding and speaking French, a solid basis of language patterns upon which the pupil may construct and expand both formally, through further study at the secondary level, and informally, through private study or contact with French-speaking people.
- d) to effect the transition from oral skills to those of reading and writing, so that there be maximum transfer of the oral speech habits to the written forms and minimum interference of the written with the oral.

## B) PRINCIPLES OF METHODOLOGY

The linguist states that language is basically oral and that the purpose of language is communication. Speech, the prime method of communication, is a complex set of linguistic habits which a student learning a second language must acquire.

Since the principal form of language is speech, the first skills to be developed must be aural-oral. The other skills of reading and writing must follow in sequence in Grade 8.

The Grade 7 course is linguistically oriented. The course content is based upon *structures\** which are to be mastered through oral repetition. Care has been exercised to choose only those structures which are basic to spoken French. *Vocabulary\*\** has been intentionally limited to allow students to gain complete mastery of the structures which form the basis of language. The vocabulary has been chosen from high frequency material included in '*Le Français Fondamental (1er Degré)*', Institut Pédagogique National, Paris. The intent of the course is to provide only the structures and vocabulary which are to be mastered by the pupils. Although it may be possible for some gifted children to achieve complete mastery of a slightly increased amount of material, teachers are cautioned against attempting to expand upon this program.

It is expected that the pupil will become familiar

\**Structure*—a unit of speech which behaves according to a consistent pattern and which lends itself to manipulation.

\*\**Vocabulary*—any element of language which is introduced for memorization, i.e.

1. a word
2. a phrase or statement which is not manipulated. As soon as a phrase or statement is manipulated it becomes a structure. An item of vocabulary which can never be manipulated is a "forme figée".

with much material—both structures and vocabulary—which he is not expected to master. This larger body of French will form the pupil's passive vocabulary which he will understand and to which he will react. The pupil's comprehension will exceed his ability to express himself.

In second-language learning, the speech patterns and pronunciation of the mother tongue result in interference with the learning of the target language. The notes on pronunciation relate to the areas of major interference which need particular stress to help the English-speaking pupils develop an acceptable French pronunciation. It is not intended at this stage that pupils be exposed to phonetic symbols. *The pupils should hear and learn a standard, educated French from the point of view of both pronunciation and vocabulary.*

It follows from the fact that language is both oral and written that any structure of language has two systems of representation:

1. the oral or sound system.
2. the written or graphic system.

There is ample evidence to show that these two systems have developed separately so that each constitutes a relatively independent entity.

Any manipulation of a structure can be described in terms of the audio changes that occur and/or the written changes that are occasioned. Traditionally the emphasis has been upon the written changes and this has given an inadequate representation of the audio form.

Since the significance of audio changes is not readily evident to a native speaker or to a traditionally oriented language teacher, only a linguistic analysis of the audio changes would provide the teacher with an adequate knowledge of the teaching task and of the priority in the order of presentation of these audio changes.

## C) PROCEDURES

French is the language of instruction.

- English may be used in only a very few cases such as:*
- a) *handling serious discipline problems*
  - b) *explanation of technical problems of the course (use of tapes)*
  - c) *instruction re pronunciation difficulties.*

The art of teaching is only the art of interesting, of arousing curiosity, and curiosity is active only in happy minds. (Anatole France.)

It is important that the pupils be happy and that they be actively involved in the learning situation.

The goal of the French teacher is not to entertain his pupils but to follow the principles of interest and challenge in helping them to achieve satisfaction.

Thus he must choose material which is suited to the pupils' ability level and present it in a way that will hold their interest and challenge their intellect.

His task is to involve all of the pupils actively and to lead them to the satisfaction of achievement attained through organized effort directed to the mastery of a restricted body of material.

*The Department of Education does not recommend reading and writing in the first year of a French program introduced at the Grade 7 level.*

A Unit of Work is a limited number of structures presented in conjunction with a restricted amount of vocabulary, which may require from a few days to a few weeks from initial presentation to complete mastery.

The extent of a Unit of Work will depend upon the organization of the material by the teacher, or upon published material available.

It is understood that the pupils will have mastered the structures and vocabulary of a Unit of Work before proceeding to intensive study of the next unit.

A Unit of Work will include all of the following elements:

- 1. Pronunciation and intonation drill.
- 2. Review
- 3. Presentation of a new structure or structures plus vocabulary of a *situation*.\*
- 4. Manipulation of the basic structures and vocabulary of the *situation* through oral repetition, questioning, oral pattern drills, situation dialogues.
- 5. Full development of the *situation* and re-enactment by the pupils.
- 6. Personalization of the structures and vocabulary of the unit, that is, free expression by the pupils using the structures and vocabulary in answer to questions, in pupil-created dialogues, and in short pupil-created situations or anecdotes.
- 7. Songs and games.

The Unit of Work may demand from one to a few weeks depending on the amount of new material (structures and vocabulary) to be introduced. Over-learning is the basic procedure of the Grade 7 course. Two essentials of this procedure are drill and systematic re-entry (review of material in the original and in new contexts). The teacher is cautioned that over-learning does not mean monotony. Variety will be maintained in each twenty-minute lesson if several of the preceding elements of the Unit of Work are included.

Recorded materials should form an integral part of the course. The orally proficient teacher may provide the model for repetition by the pupils; the less orally proficient teacher will have to rely to a greater extent on recorded material. All teachers are

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\**Situation*—a set of circumstances which involves two or more people and from which develops a natural conversational exchange.

encouraged to use recordings as they offer the advantages of constant pronunciation and intonation and a variety of voices. The situation could be presented first on records or tapes accompanied by filmstrips, slides, wall charts, pictures etc. Tapes and records can also be very effective for use in pronunciation and pattern drills.

#### A TYPICAL LESSON AT GRADE 7

1. Oral warm-up. Review questions to individual pupils and to groups of pupils. A variety of stimuli should be used to obtain maximum pupil participation in reworking of orally mastered material. (three minutes)
2. Song, stressing point of pronunciation. Lyrics of the song could be replaced by a combination of a difficult French consonant and vowel, i.e. 'ru'. (two minutes)
3. Pairs of pupils act out an orally mastered situation. (three minutes)

4. By means of visual aids the teacher presents to the pupils the structures and vocabulary which will form part of a new situation. By means of repetition and question-answer technique, the pupils begin building up oral confidence in handling this material. (seven minutes)
5. Game—simple, short, involving physical activity on the part of the pupils. (two minutes)
6. Rapid pattern or substitution drill of a structure, or of intonation or pronunciation problem. (three minutes)

This is only one type of lesson. It is typical in the variety of its various activities. Steps 2 to 6 could be presented in different order and other elements can and should be added according to the progress of the work and the needs of individual pupils. In the later stages of the unit of work there should be more personalization of the structures and vocabulary of the unit by means of questioning by pupils, and of pupil-created anecdotes.

## D) COURSE OF STUDY GRADE 7

### i. LIST OF STRUCTURES

#### A. I Assertive:

- a) *C'est* + proper noun
- b) *C'est* + indefinite article + noun
- c) *C'est* + definite article + noun  
+ *de* + proper noun

*C'est Marie.*

*C'est un livre.*

*C'est le livre de Marie.*

#### II Interrogative:

- a) Intonation questions for the above
  - b) *Qui est-ce?*
  - c) *Qu'est-ce que c'est?*
- } each taught originally as vocabulary.

*C'est Marie?*

#### B. I Negative:

- a) *Ce n'est pas* + proper noun
- b) *Ce n'est pas* + indefinite article + noun
- c) *Ce n'est pas* + definite article + noun  
+ *de* + proper noun

*Ce n'est pas Marie.*

*Ce n'est pas un livre.*

*Ce n'est pas le livre de Marie.*

#### II Negative interrogative:

Intonation questions for above.

*Ce n'est pas Marie?*

Note: Negative interrogatives are not as common in French as in English and should not be unduly stressed.

#### C. a) 'Est-ce que' before 'c'est'

- b) 'Est-ce que' with all verb forms as they occur

*Est-ce que c'est Paul?*

*Est-ce que Paul mange une pomme?*

Note: The two forms of the interrogative to be taught are the intonation question and the 'est-ce que' form. Verb-pronoun inversion is not to be presented at this level.

#### D. a) *Où est ...?*

*Où sont ...?*

} each taught originally as vocabulary.

#### E. a) *Le voilà.*

b) *La voilà.*

c) *Les voilà.*

F. I 2nd person imperative + direct object  
to 1st person singular of the present tense + direct object.

*Prends un livre.  
Prenez un livre.*

*Je prends un livre.*

II Expansion of Section I:

- a) Preposition ‘à’ + proper noun
- b) Preposition ‘à’ + indefinite article + noun
- c) Preposition ‘à’ + definite article + noun

*Donnez le livre à Marie.  
Je donne le livre à Marie.  
à un garçon  
au garçon  
à la jeune fille  
à l’élève  
aux élèves*

III Negative imperative:  
Negative forms of the above

*Ne parlez pas à Marie.*

Note: While individual pupils may be addressed as ‘tu’ or ‘vous’ by the teacher, they must be made aware of the distinction which exists between the formal and familiar forms. It is understood that the familiar ‘tu’ form will be used in situations including members of a family, and in conversation amongst the pupils themselves.

G. a) *Combien de ... ?*  
b) *... en ...*

*Combien de frères est-ce que vous avez ?  
J’en ai deux.*

H. a) *J’ai un (e) ...*  
b) *Je n’ai pas de ...*

*J’ai un livre.  
Je n’ai pas de livre.*

I. a) *Quel* + noun with intonation  
b) *Quel* + noun + *est-ce que* + pronoun + verb

*Vous avez un livre ? Quel livre ?  
Quel livre est-ce que vous avez ?*

J. a) *Il y a ...*  
b) *Est-ce qu’il y a ...*

*Il y a un livre sur le pupitre.  
Est-ce qu’il y a un livre sur le bureau ?*

K. Partitive article + noun

*du beurre  
de la soupe  
de l’eau  
des carottes*

(This last is really the plural form of the indefinite article, but can be introduced best as a partitive article.)

L. a) Possessive forms:

*mon, ma, mes  
ton, ta, tes  
son, sa, ses  
votre, vos*

*Est-ce que c’est votre livre ?  
C’est votre livre ?  
Oui, c’est mon livre.  
Non, ce n’est pas mon livre.*

- b) 1. Preposition ‘de’ + proper noun
- 2. Preposition ‘de’ + indefinite article + noun
- 3. Preposition ‘de’ + definite article + noun  
      + ‘de’ + proper noun

*C’est le livre de Paul.  
C’est le livre d’un garçon.*

*C’est le livre du père de Paul.*

M. *Qu’est-ce que ...*

*Qu’est-ce que c’est ?  
Qu’est-ce que vous avez ?  
Qu’est-ce qu’il y a ... ?*

N. a) *être* } b) *avoir* } teach all forms of the present, affirmative and negative, as required.

## ii. LIST OF VOCABULARY

Vocabulary is listed according to topics. Teachers are cautioned not to introduce all items under a topic heading at once. Vocabulary should be introduced only when it is natural and needed. Nouns are listed with their commonest article: the definite article with abstract nouns, the indefinite article with concrete unit nouns, and the partitive article with mass nouns. Teachers should introduce the nouns with their commonest article first.

### la salle de classe (la classe)

<i>un bureau</i>	<i>une chaise</i>
<i>un cahier</i>	<i>une classe</i>
<i>un crayon</i>	<i>une craie</i>
<i>un livre</i>	<i>une école</i>
<i>un morceau</i>	<i>une fenêtre</i>
<i>un pupitre</i>	<i>une porte</i>
<i>un stylo</i>	
<i>un tableau</i>	

### expressions générales

<i>au revoir</i>	<i>merci</i>
<i>bien</i>	<i>n'est-ce pas</i>
<i>bonjour</i>	<i>non</i>
<i>ça va</i>	<i>oui</i>
<i>comment</i>	<i>pardon</i>
<i>de rien</i>	<i>s'il vous plaît</i>
<i>je vous en prie</i>	

### les nombres

de ‘un’ à ‘soixante-neuf’

### les vêtements

<i>des bas (des nylons)</i>	<i>une blouse</i>
<i>des souliers</i>	<i>une chaussette</i>
<i>un chandail (un tricot)</i>	<i>une chemise</i>
<i>un pantalon</i>	<i>une jupe</i>
<i>un veston (une veste)</i>	<i>une robe</i>

### les membres de la famille

<i>un bébé</i>	
<i>un cousin</i>	<i>une cousine</i>
<i>un fils</i>	<i>une fille</i>
<i>un frère</i>	<i>une soeur</i>
<i>un oncle</i>	<i>une tante</i>
<i>un père (papa)</i>	<i>une mère (maman)</i>

### les personnes

<i>un ami</i>	<i>une amie</i>
<i>un élève</i>	<i>une élève</i>
<i>un enfant</i>	<i>une enfant</i>
<i>un garçon</i>	<i>une (jeune) fille</i>
<i>un homme</i>	<i>une femme</i>
<i>un professeur</i>	
<i>monsieur</i>	<i>madame</i>
	<i>mademoiselle</i>

les sports  
*jouer* (*je vous tu il*)  
*au football*  
*au hockey*  
*au baseball*

*à la balle*  
*aux cartes*

le temps  
*Il fait beau.*  
*Il fait claud.*  
*Il fait froid.*  
*Il fait mauvais.*

*Il fait du vent.*  
*Il fait (du) soleil.*  
*Il neige.*

les pièces de la maison  
*un appartement*  
*un salon*

*une chambre (à coucher)*  
*une cuisine*  
*une pièce*  
*une salle à manger*  
*une salle de bain(s)*

### les adjectifs

The adjectives are grouped according to the audio changes involved in the development of the masculine from the feminine:

#### 1) no audio change

<i>jolie</i>	<i>joli</i>	<i>bleue</i>	<i>bleu</i>
		<i>jaune</i>	<i>jaune</i>
		<i>noire</i>	<i>noir</i>
		<i>rouge</i>	<i>rouge</i>

#### 2) dropping of the final consonant sound only

<i>grande</i>	<i>grand</i>	<i>blanche</i>	<i>blanc</i>
<i>petite</i>	<i>petit</i>	<i>verte</i>	<i>vert</i>

#### 3) more than one audio change

<i>belle</i>	<i>beau</i>	<i>brune</i>	<i>brun</i>
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### les parties du corps

<i>un bras</i>	<i>une bouche</i>
<i>un doigt</i>	<i>une main</i>
<i>un dos</i>	<i>une oreille</i>
<i>un nez</i>	<i>une tête</i>
<i>un oeil (des yeux)</i>	
<i>un pied</i>	

### Notes:

1. Please teach “*Il a les yeux bleus*”, rather than “*Ses yeux sont bleus*”.
2. Useful structure with parts of the body: “*J’ai mal à ...*”

### les verbes

1) <i>être</i>	<i>avoir</i>		
2) <i>aller</i>	<i>faire</i>	<i>mettre</i>	<i>prendre</i>
3) <i>boire</i>	<i>jouer</i>	<i>ouvrir</i>	<i>regarder</i>
<i>dire</i>	<i>manger</i>	<i>parler</i>	<i>venir</i>
<i>donner</i>	<i>montrer</i>	<i>porter</i>	<i>vouloir</i>
<i>fermer</i>			

les prépositions

à	<i>dans</i>	<i>entre</i>
à côté de	<i>de</i>	<i>sous</i>
avec	<i>derrière</i>	<i>sur</i>
	<i>devant</i>	

les repas

<i>le petit déjeuner</i>	<i>le déjeuner</i>
<i>le déjeuner</i>	<i>le dîner</i>
<i>le dîner</i>	<i>le souper</i>

la nourriture

1) les liquides:

<i>du café</i>	<i>de l'eau</i>
<i>du jus</i>	
<i>du lait</i>	
<i>du thé</i>	

2) les fruits:

<i>une banane</i>
<i>une orange</i>
<i>une pomme</i>

3) les légumes:

<i>des petits pois</i>	<i>des carottes</i>
	<i>des pommes de terre (des patates)</i>

4) les viandes:

<i>du boeuf</i>
<i>du porc</i>
<i>du poulet</i>

5) les produits laitiers:

<i>du beurre</i>
<i>du fromage</i>
<i>des oeufs</i>

6) d'autres mots:

<i>du pain</i>	
<i>du poisson</i>	<i>de la soupe</i>
<i>du sucre</i>	
<i>un sandwich</i>	

7) sur la table

<i>un couteau</i>	<i>une assiette</i>
<i>un verre</i>	<i>une cuiller</i>
	<i>une fourchette</i>
	<i>une serviette</i>
	<i>une tasse</i>

### iii. SITUATIONS

There are many situations which lend themselves to a brief conversational exchange involving a few structures of the course. The teacher will want to choose those which will involve his pupils in a happy, active way. The following are suggested as possible examples:

A new pupil arrives in class.  
A pupil visits the school nurse.  
Friends talk about their weekend plans.  
A telephone call.

A meal at home.  
A birthday party.  
Friends meet on the street.  
An accident at play.

Note: Teachers are encouraged to use French names in addressing their pupils.

### iv. PRONUNCIATION

Every class period should include work on some aspect of French pronunciation and intonation. Pronunciation drills may sometimes include material which does not form an integral part of Grade 7 vocabulary. The following are the points of pronunciation and intonation to be stressed in the Grade 7 course:

#### A. Intonation

1. The stress in a French word is always placed on the last pronounced vowel. This stress does not cause the vowel sounds in the other syllables to lose any of their clarity as is the case in English.

eg. *Cánađa*

*Canada'*

*administration*

*administration'*

2. The following are the basic intonation patterns to be taught:

a) assertive sentences.

eg. *Je ferme le livre.*

*Tu es à l'école.*

b) interrogative sentences with an assertive structure.

eg. *Je ferme le livre?*

*Tu es à l'école?*

Note that intonation rises only on the last pronounced syllable. It is suggested that pupils be asked to change sentences from one pattern of intonation to another.

eg. *Tu manges une pomme.*

to

*Tu manges une pomme?*

c) simple imperative sentences.

eg. *Regardez le tableau.*

(Note that the intonation is always falling.)

#### B. Purity of the vowels

French is characterized by a great muscular tension during the articulation of any sound. For this reason there are no diphthongs in French.

eg. doze  
bell  
see  
fool

*dose*  
*belle*  
*si*  
*foule*

Under no circumstances should a teacher accept diphthongized vowels which pupils will have a tendency to produce, especially in final syllables.

eg. *Je vais* [ʒ(ə)vej] must be corrected to [ʒ(ə)ve] although [ʒ(ə)ve] may be accepted.

### C. Opposition of oral and nasal vowels

Students should be taught to hear the difference between oral and nasal vowels.

eg. *beau/bon*

*mais/main*

*ta/temps*

*une/un*

*bonne/bon*

*brune/brun*

Note that when the consonant 'n' is pronounced the preceding vowel is denasalized within the word.

### D. Opposition of front unrounded, front rounded and back rounded vowels must be made, since these oppositions are basic to communication in French. Pupils should be able to discriminate between and reproduce properly the following:

*riz/rue/roue*

*nez/noeud/nos*

*sel/seul/sol*

Note: It is more important to place a greater emphasis on this type of opposition than on the opposition between *clé/* *français*, for example, since there are differences in pronunciation in these last examples among French-speaking people.

### E. Consonants

Only the following should be stressed in the first year:

[ʒ] initial as in *jour* [ʒu:r] since it does not occur in English.

R and L, since the English R and L have a distorting effect on the vowels which precede them.

### F. Liaisons

Fewer liaisons are made in conversation than in carefully read French. Pupils learning French should limit themselves to the minimum number of liaisons (as indicated below) until they have acquired a certain degree of fluency.

1. There is liaison between the articles 'un', 'les' ('aux', 'des') and the following word:

*un arbre*                    *un autre livre*                    *les amis*                    *aux hommes*

2. There is liaison between an adjective and the following noun or adjective:

<i>mon oncle</i>	<i>deux autres livres</i>	<i>six heures</i>	<i>cent enfants</i>
<i>cet ami</i>	<i>trois histoires</i>	<i>huit écoles</i>	<i>vingt assiettes</i>
<i>de bons élèves</i>	<i>cinq arbres</i>	<i>dix-huit garçons</i>	

#### Notes:

There is no liaison of the 't' of 'vingt' or 'cent' in the numbers *quatre-vingt-un*, *quatre-vingt-huit*, *quatre-vingt-onze*, *cent un*, *cent huit*, *cent onze*, *deux cent un* etc.

The numeral 'neuf' is a special case. Preceding most words beginning with a vowel or a mute 'h' it is pronounced [nœf] just as if it were standing alone; its pronunciation changes, however, when it precedes the words 'ans, autres, heures, hommes.'

*neuf ans* [nœ vã]      *neuf autres* [nœ vo:tR]      *neuf heures* [nœ vœ:R]      *neuf hommes* [nœ vœm]

3. There is liaison between a pronoun and a following verb:

*nous avons*                    *ils ont*                    *il nous aide*                    *pour les ouvrir*

4. There is liaison between the pronouns 'nous, vous, ils, elles, les, on, en, y' provided they are related to the same verb:

*nous en mangeons*      *ils y vont*      *allez-vous-en*

5. There is liaison between verb and the pronouns 'il, elle, ils, elles, on, y, en':

*est-il?*      *mangez-en*      *vas-y*

6. There is liaison between the third person form of the verb 'être' and a following word:

*C'est un crayon.*      *Elles sont oranges.*

7. There is liaison between the adverbs '*pas, plus, tout, très, bien, moins*' and the following word:  
*pas ici*                    *plus âgé*                    *très utile*                    *bien intéressant*
8. There is liaison between a monosyllabic preposition (except '*vers*') and the following word:  
*sans argent*            *en Italie*                    *dans un livre*
9. There is liaison between the conjunction '*quand*' and the following word:  
*Je vais lui parler quand il arrivera.*
10. There is liaison in many fixed expressions:  
*de temps en temps*    *quant à mon père*                    *vis-à-vis*

#### v. COMMON ERRORS

Certain incorrect usages peculiar to the classroom and certain weaknesses of pronunciation are so common that teachers may have become inured to hearing them and are therefore no longer capable of assessing them objectively.

	Incorrect	Correct
a)	<i>Bonjour la classe.</i>	<i>Bonjour.</i>
	<i>Bonjour, madame Jones.</i>	<i>Bonjour mes enfants.</i>
	<i>Bonjour, monsieur Martin.</i>	<i>Bonjour mes élèves.</i>
	<i>Bonjour, mademoiselle Duval.</i>	<i>Bonjour, madame.</i>
	<i>C'est le livre.</i> as an answer to <i>Qu'est-ce que c'est?</i>	<i>Bonjour, monsieur.</i>
	<i>Quelle couleur est le livre?</i>	<i>Bonjour, mademoiselle.</i>
	<i>Ecoutez à mademoiselle.</i>	<i>C'est un livre.</i>
		<i>C'est le livre de Paul.</i>
		<i>De quelle couleur est le livre?</i>
		<i>Ecoutez mademoiselle.</i>
b)	Incorrect Pronunciation Short English "i" and dropping of "l" in <i>s'il vous plaît</i> [sǐ vu ple] Distortion of vowel sounds je m'appelle [ʒə məpɛl] Confusion about the pronunciation of numerals eg. alone, <i>six</i> before consonant, <i>six livres</i> before vowel, <i>six arbres</i>	Correct [silvuplɛ] [ʒəmapɛl] [sis] [si li:vR] [si zarbRə]
c)	Choral response is useful for repetition drills but is ineffective as a model to correct a pupil's answer, since the clarity of unison response is inadequate. Such a corrective model should be provided by the teacher, or preferably by another pupil, to be followed always by a correct response from the original pupil. The repetition of a pupil's incorrect response by the teacher is not to be used. The teacher must at all times provide only the best model possible.	

## VI. TEACHING AIDS

### 1. Magazines

*Bonjour,*  
Scholastic Book Services,  
128 Industrial Road,  
Richmond Hill, Ontario.

*Canadian Modern Language Review,*  
34 Butternut Street,  
Toronto.

*Le français dans le monde,*  
79, boulevard Saint-Germain,  
Paris, 6<sup>e</sup>  
France.

*Le Magazine Maclean,*  
Maclean-Hunter Publishing Co. Ltd.,  
481 University Avenue,  
Toronto 2.

*Paris Match,*  
International News Distributor,  
122 Combe Avenue,  
Downsview, Ontario.

*Revue internationale de linguistique  
appliquée: enseignement des langues,*  
Gaisbergstrasse 6-8,  
69, Heidelberg, Germany.

*The French Review,*  
Prof. Julian Harris,  
Bascom Hall,  
University of Wisconsin,  
Madison 6, Wisconsin,  
U.S.A.

### 2. Games

Banks-Upshaw and Co.,  
Dallas, Texas.  
*Amusons-nous.*

Gessler Publishing Co.,  
Hastings on Hudson,  
New York, N.Y.  
*ask for catalogue.*

### 3. Songbooks

Broadcast Music Inc.,  
16 Gould Street,  
Toronto 2.  
*Chantons un Peu—A. Mills*

La Bonne Chanson,  
Casier Postal 150  
St. Hyacinthe, P.Q.  
—*Les Cent Plus Belles Chansons.*

### 4. Posters

Air France,  
11 Adelaide St. W.,  
Toronto.

Canadian Car and Bus Advertising Ltd.,  
250 Madison Ave., Toronto (Wa 5-3105)  
*streetcar advertisements cards.*

French Government Tourist Office,  
1170 Drummond Street,  
Montreal, P.Q.

French National Railroad,  
Suite 439, King's Hall Bldg.,  
1291 St. Catherine Street West,  
Montreal, P.Q.

Tourist Branch of Provincial Publicity Bureau,  
1013 Dominion Square,  
Montreal, P.Q.

### 5. Visual Aids

Gessler Publishing Co.,  
Hastings on Hudson,  
New York, N.Y.  
*flags, etc.*

Les Éditions Beauchemin Ltée.,  
251 rue est Vitre, Montréal, P.Q.  
*French Conversation with the Aid of Pictures.*

Mutual Aids,  
1946 Hillhurst Avenue,  
Los Angeles 27,  
California, U.S.A.  
*letters for stencils.*

Watchmakers of Switzerland,  
Suite 725,  
20 King Street West,  
Toronto.  
*French or English sets for teaching time.*

1. *La France Economique et Physique*
2. *La France Touristique*
3. *Paris*  
Clarke, Irwin & Company Limited,  
791 St. Clair Avenue West,  
Toronto.  
*coloured wall maps.*

#### 6. Books

*In France*—Clément  
*This is Paris*—Sasek  
MacMillan of Canada Limited,  
70 Bond Street,  
Toronto 2.

#### 7. Records

Canadian Music Sales,  
*Chantons un Peu* (see songbooks).

Ed. Archambault,  
500 est rue St. Catharine,  
Montréal, P.Q.  
*ask for catalogue of children's records.*

Holt, Rinehart & Winston,  
Klinck and Klinck,  
833 Oxford Street,  
Toronto 18.  
*Ecouter et Chanter.*

#### 8. Bibliography

The following are especially recommended:  
Brooks, N., *Language and Language Learning.*  
(New York, Harcourt, Brace and World, 1960.)

De Sauzé, E., *The Cleveland Plan for the Teaching of Modern Languages.* (New York, Holt, Rinehart & Winston, 1961.)

Erickson, M., Forest I., Mulhauser R., *Foreign Languages in the Elementary School.* (Englewood Cliffs, N. J., Prentice-Hall, 1964.)

Finocchiaro, M., *Teaching Children Foreign Languages.* (New York, McGraw-Hill, 1964.)

Graham, V. E., *How to Learn French in Canada.* (Toronto, University of Toronto Press, 1965)  
This includes the addresses of sources of many teaching aids.

Hodgson, F. M., *Learning Modern Languages.* (London, Routledge & Kegan Paul, 1955.)

Huebener, T. *How to Teach Foreign Languages Effectively,* [rev. ed.] (New York, New York University Press, 1965.)

Léon, M., *Exercices systématiques de prononciation française.* (Paris, Hachette/Larousse, 1964. 2 vols.)

Léon, P. and M., *Introduction à la phonétique corrective.* (Paris, Hachette/Larousse, 1964.)

Libbish, B., *Advances in the Teaching of Modern Languages.* (Galt, Ontario, Collier-Macmillan, 1964.)

Rondeau, G., *Initiation à la linguistique appliquée.* (Montréal, Centre éducatif et culturel, 1965.)



